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together, be sure you do not crease them in so doing, as while the gum is in them, such marks are liable to show. Now attach them firmly with string to the notches on the crossbars taking care to leave room between each circle of canvas for the steam to pass through. Secure the end at the bottom so that it cannot flap against the sides. Now drop the roll of canvas so secured right into the cylinder and let the crossbars rest on the top of it. See that the canvas hangs straight for on no account must it touch the sides anywhere for fear of its coming in contact with any condensed steam, this is what must be specially guarded against as drops of moisture will cause the colors to run if they fall on the painting while it is enveloped in steam. To prevent the steam condensing within the cylinder at the top, cover the aperature with an old woollen shawl folded two or three times and secure it with string. The steam will filter through this wsthout condensing on the inside.

If the water boils fast and the steam rises freely, about one hour will be long enough from the time the steam first appears.

When the time is up not a moment must be lost between uncovering the cylinder and whipping out the canvas, protect the hands or they will get scalded, catch hold of the crossbar firmly, snatch it right out and all is finished. Unroll the canvas and you will be surprised and delighted, if all has gone well, at the beautiful enrichment and softening of the coloring produced by the steam bath, and at the same time you have the satisfaction of knowing that your work is absolutely and indelibly fixed.

I have been led to explain thus fully this particular method because I am so often applied to respecting the qualities of the different makes of dyes. I have always used the colors referred to here, since I recognized their superiority at a fine exhibition of Tapestries held in London a few years back, but knowing that until quite recently they were not retailed in this country I considered it useless to enter into exhaustive details concerning them. Now, however, for earnest and highly finished durable work, I can confidently recommend them in preference to any others and trust that the above remarks will render it sufficiently easy to manipulate them in a manner calculated to give them a fair trial.

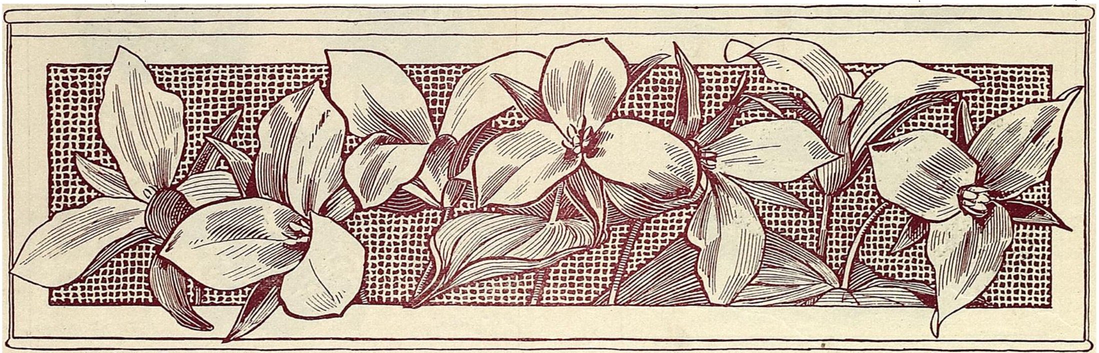
ANOTHER RELIEF.

VARIED considerations have operated to multiply the forms of solid relief decoration already substituted, to a large extent, for the comparatively early papier mache and the more ancient stucco. The same questions naturally arise with each new product from this rapid evolution. No one wishes to accept a novelty of this class without knowing whether it will stay on wall and ceiling, and whether the color will be permanent or will gradually disappear. An inquiry of consequence in addition is naturally in regard to cost. On varied requirements hang the laws by which inventors must be governed in this as in all material productions. While a union of beauty with stability is indispensable in meeting public demand, the exaction must be satisfied with no generally high degree of cost.

A recent effort in this direction is represented in the yet few examples of Petra Crusta relief work, which are either complete or in process of execution. This plastic compound is a substitute for plaster while designed for a multitude of uses in decorative arts. With qualities proving of the value represented in its introduction this newly discovered material will be of extended usefulness for interior decoration. Its comparative inexpensiveness is largely in its favor in securing for it a fair trial. It is adapted for any architectural and decorative designs in either high or light relief or in intaglio. The designs are either modeled directly on the wall or moulded and cast to be applied in the ordinary manner with such forms. The material is fire-proof as well as waterproof, and will be used in the making of fire protective screens in theatres and elsewhere. It is hard as rock when set, which is accomplished in about forty-eight hours, when it is ready for the finish in gilding and coloring. It is highly elastic in a moist state, admitting easily of any treatment of decorative form. Not only stone and marble, but all kinds of wood and leather are imitated in it, and boxes for jewelers and druggists include a variety in imitation of ivory. It is found in many other classes of articles, such as satchels and pocketbooks, fancy cases, umbrella and parasol handles, screens, bric-a-brac, and pictures in relief, painted with effects of bronze or in any manner desired. A prolific line of the production at present is in campaign heads, while the smile of Mrs. Cleveland, caught in Petra Crusta, brightens through silver bronze. The same material provides picture frames as well as tiles, marble slabs and mosaic veeners and scroll work for furniture. It admits of high polish while taking any color. At a fourth of the cost of marble it appears a fair substitute for that natural product, in dados and paneling, and in slabs of varied use.

A curious and interesting experiment which proved, nevertheless, a failure was made in connection with this manufacture. As ox blood is known to be quite tenacious, this was tried in substitution for glue in the compound. A considerable economy of production was anticipated. The result was that the color would come through in a disagreeable dark tone—a survival of the unfittest—of which the elimination by any means has been thus far impossible. Such is the permeating quality of this coloring matter, that if a piece of the material infused with it—even though this may be solidified like a petrifaction—is placed in contact with some of the yet plastic product, which has about the color of putty; the latter will be directly colored throughout from the stone-like mass. From these conditions the abattoirs supply no material for this manufacture.

With the brief period of the use of Petra Crusta, it is not yet seen largely in decoration. The most recent work of consequence with which it is introduced is in the nearly completed club-house opposite the Grand Opera House, in Twenty-third street. In this case, the relief is modeled entirely on the plastered surface. The designs are drawn by an Italian designer, and the modeling is done by an American, with corrections, if need be, from the hand of the former. The combination of Italian fancy with American stability of workmanship is thought a good one. The ceiling is decorated with two large designs in circles, alternating with three ornamental arrangements connected with the gas-jets. In one of the circles birds are represented in flight against a sky treated with such perspective effect as to send it up some feet in apparent height. The outer portion of the circle is filled with foliage of aquatic species, including bullrushes and waterlilies. The whole is in soft Italian colors, with intermingling of gold leaf and gold bronze. A heavy molding forms the outline, and outside of this four Druid heads are shown in the four cardinal directions, encircled with renaissance scroll-work. The additional circle with sky background contains a figure of the youthful Gambrinus, surrounded with forms of foliage and with glass in hand ready to toast the health of those who enter. The gas fixture medallion centre is a grotesque face with the gas-pipe held between the teeth. Around this are circling rays in relief, making the whole like the represented old-man face of the sun, with astronomical forms in crescents, stars and comets grouped about. Four corner circles are designed with emblematic heads. An outer band, twelve inches in width around the ceiling, is formed in two heavy moldings, with inner moldings in gold, and with enlivening olive leaves filling the panels between. The side wall on the north side next the street is adorned with two large figures in relief, semi-recumbent on either side of an arch. The decorations on the south walls are in panels corresponding with the general design. A preliminary part of the modeling is done on the scaffold, so that a head, when put up, is a rounded piece of the plastic material. The next process is with the modeling stick on the wall, after which the final perfecting treatment is added by the designer.



Decorated Panel Trilliums.

Thomson Willing